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## SHRIEK

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of Darkness. Regal International for Dr. Terror's House of Horror

Metro Goldwyn Mayer for The Secret of my Surveys Universal International for The Night Walker

Gala Film Distributors for Devil Doll.





(Editorial Note In our last tissue, we ran a feature on the Vincent Price film, The Tomh of Ligeta, which we had been informed would be released in the U.S.A. under the tilt of The House at the End of the World. Now they tell us—no, this tile has been saved for the Brots Karloff motie! It's enough to make even the hardened editor SHREKE.

THIS IS A story of the present. A young American, Stephen Reinhard (Nick Adams), who is a space scients, has arrived in Ragland to visit the girl he hopes to unarry. His route leads time to a small country village. Arkham. He asks the way to her house, and insead of politic, heeper prepiles from the villagers he is greeted by sharp, childed answers. No one volunters to show him the girl's home, and he sets out to find his own way.

Stephen's trek leads him to a gloomy mansion. The atmosphere here is one of dark foreboding, for the grounds surrounding the house are covered with what seem to be charred hushes and animal remains. At the slightest touch, these crumble into ash

He is met at the house hy the girl's father, Nahum Witley (Boris Karloff), an old man who is confined to a wheelchair. Witley does not welcome Stephen's appearance, and coldly informs him that his daughter is not receiving anyone. Stephen points out to the old man that it was in fact the girl's mother who had invited him to their home. Witley tells Stephen that he must leave at once as Mrs. Witley is ill. Witley is attended by his cerie manservant Merwyn (Terence de Marney), whose expression shows as little welcome for Stephen as that of the old man's. Merwyn wears dark glasses, which seem out of place against

the poor light within the house.

While Whiley and his servant are making it plain to Stephen that his presence is not wanted, Whiley's daughter Susan (Suzan Farmer) auddenly appears and to the annoyance of the two older men. Suiana lakes Stephen on a tour around the old mansion and provides him with a managar which has mentions that her grandfather, Corhin Whiley, had become and while living in the place. ... Mrs.

Witley (Freda Jackson), although very (Turn to page 11)



Witley (Boris Karloff), on a ritualistic pilgrimage to his "temple," finds a tarantula an a shelf.



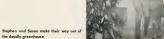
Mrs. Witley (Freda Jackson) reveals for the first time the ugly, fungus-colored substance that is eating away her face.



Stephen (Nick Adoms) tangles with a blackdraped creature in the misty woods surrounding the house.



One of the plants in the greenhouse attacks Susan (Suzan Former), and Stephen must move fast or she will be strongled.



the deadly greenhouse.





The thing that was Susan's mother emerges to menace the lovers.

Stephen fights off the attack from what had been Suson's mother, Mrs. Witley.





At the grave, where the remains of Mrs. Witley are buried, Witley begins to realize the evil that he has brought upon his family.



The Transformation: specks begin to appear on Witley's face.



The Transformation: the radiations' effect increases and the marks creep around Witley's face.



The Transformation: it is now complete; Wifley's head is a mass of glowing, green light.

(Continued from page 6)
weak, frehly tries to make Stephen feel

While this is going on, down in the underground cellars of the mansion Widey is being solemaly pushed in his wheelchair by Merwyn through dark passages to his private temple where are kept some old scrolls and hooks. Around the walls are a gruenome collection of reminders of mediaceval terror: torture instruments, chains . . . and executioners, axes.

In the center of this 'temple' is the altar, a hollow stone in which seems to he some object that radiates a hlinding light. Witley reaches up to a shelf. As he touches it, a tarantula spider crawls onto his hand.

Mrs. Witley hegs Stephen to leave and take Susan with him hefore anything hefalls them. She fears that Witley has inherited his father's madness.

But it is no ordinary illness that Mrs. Witley is suffering from: on her skin is growing a hideous fungus, which gradually begins to engulf her face. Mereyus is the next victim: he suddonly collapses, hut Wiley relates to call is doctor to bit aid. Suphen searches through Weily's lillerary, reducing ascitat books on mystic cults. As he reads there is a secram from Susani. Suphen taules to her, and she tills him of a pair of dismohoded eye satzing at her. He plends with her to leave the house with him, but her loysity to to her parents makes her refers. As she is the summer of the collection of the parents makes her refers. As she is the collection of the parents makes her refers. As she is the collection of the parents makes her refers. As she is the collection of the parents makes her refers. As she is the collection of the parents makes her refers. As she is the parents makes her refers to a before as higher which is long, mails, but it vanishes helore Stroben turns county.

During that night, a terrifying cry pierces the atmosphere. Stephen and Susan go to investigate, and come across Wiley who is hreathing heavily, hlood flowing from a cut be has on his head. He tells the couple that Merwyn has met an agontsing death.

Stephen is later passing the greenhouse in the garden, when his face is lit up by a hright glow from within the green house. He decides to go to the village to seek the aid of Dr. Hender-

son (Patrick McGer), but the doctor refuses to discuss the family with him. The doctor's assistant (Shella Raynor) is more hdpful and tells Stephen that Wite's father had died in the dotor's arms and that nobody apart from the doctor had seen the body—there was no autopya and no funeral.

Stephen returns to the Witley home. As he goes through the grounds be is attacked by something, the slape of which he cannot make out, but he is able to fight to ff, and rejoin Susan. The couple go to investigate the mystery of the greenhouse. Inside they find plants, growing wildly; they are exotic

hut evil. They go on to a nearby shed which is lit up by the deazeling light that changes color mysteriously. They see first a green light which changes to a piercing red as though comanting from a fire. They discover a hratier which seems to be hurting crystals. These flare up again to reveal a gruesome zoo of creatures or green tesque, overgrown animals. Stephen retesque, overgrown animals. Stephen re-

alizes what is causing these terrible muta-(Turn to page 13)





Now a monster, transformed flesh lit by an intense phospharescent glaw, Witley turns on Stephen and Susan.



(Continued from page 11)

toos to humans and sammals alike.

It is radiation. He choovers pieces of
chipped stone lying around, and re
alize that there must be a parent stone
somewhere. While they are looking a:
round, a gainst sweet per surpa is too
drifts around, Seam's neck and starts
to strangle left, Sephen saves he by
slashing the plant with an axe. He then
good into the cellar of the loaus, and
As he is about 10 success the start
As he is about 10 success the start
As he is about 10 success the start
that the start is t

Susan and Stephen are attacked later by a bideous, snarling creature . . . it its the now-unrecognizable form of Mrs. Witley. As Susan's mother is about to kill Stephen, she suddenly stopes, her body falls lifeless to the floor and disintegrates into a dark, powdery sub-

Wiley buries his wife, and reproaches binnedl on the evil be has unleashed on his family. He tells of how the filtery stone had one day come burtling out of the sky and crashed into the grounds. It has been also been also the beautiful of the by his father to bring wealth to his family. Stephen realizes that in fact it was a meteority

Witely is determined to destroy the meteorite and returns to the 'temple.' Exerting his will-power to its full, he raises himself from his wheelchair and brings an axe crashing down onto the huge crystal. As he does so, a woman appears clutching a knife. It is a maid who bad disappeared before Stephen came to the house; she had suffered a strange sickness. She tries to kill Witley, but he manages to escape ber and to smash the stone to fragments. From the broken fragments, colors rush up and engulf him. He changes into a hideous monster, his head transformed into a mass of glowing, green light. He turns on Susan and Stephen and pursues them through the house, with piercing animal cries

Writey's glowing form lunges at Susan. She leaps out of the way of his crazed charge, and Writey goes crashing through the bannisters and falls onto the floor below. As his body strikes the marble floor, it sprays sparks in all directions and within seconds his high sparks and list sablase. The whole house is engulled to flames as Susan and Stephen

Cornering the couple on a landing,



House at the End of the World is an American-International production in color and 'scope, directed by Daniel Haller.



The thing that was Witley hurtles past Susan, to crash in self-ignition below.







My Life of Terror

ROBIN BEAN INTERVIEWS

# BORIS KARLOFF

in another SHRIEK EXCLUSIVE



#### 'no man - alive or dead - can convey terror so instantly'

"WHALE AND I both saw the character as an innocent one. Within the heavy restrictions of my make-up, I tried to play it that way.

This was a pathetic creature who, like us all, had neither usis nor say in his creation and certainly did not wish upon titled the lideous image which automatically terrified humans whom stried to befriend. The most bears ending aspect of the Circuture's life, for us, was this ulimated description by his creator. If was as though man, in his hlundering, searching attempts to improve himson, the contraction of the contraction of

numbers of ordinary people that got this general air of sympathy. I found all my letters beavy with it. Many also waned to offer help and friendship. It was one of the most moving experiences of my life.

This is the description, by a master of terror, of the most famous of all screen "monsters," which he himself characterized. It is Boris Karloff talking about the Creature in the 1931 filan of Frankosstein, directed by James Whale, and it not the best borror film ever made, this is certainly the most

Borts Karloff, who has chilled, serrorized, and sometimes gained the synapshy of audiences for over thirty years since his first appearance as the "Greature," is now '88 years old. In his illetime be has appeared in some 130 libms ... though of these 130, nearly 60 were made before taking on the role of the Frankenstein creation in 1931.

Borts Kriofit, (real name William Henry Parth, was born in London, in Dubwich, on the 23rd of November, 1887. His faither was a member of the Coul Service. He was the youngest of mine children (the fand seven brothers and a starr) and its remarkable that all of his bothers entered the Crit Service—one became judge in Bombay, another heneme a foreign office expense of the country of the country

to King's College, London University, to study for the Consular Service in China, hut, feeling that he would he unlikely to pass the necessary examinations, he decided to emigrate. He couldn't decide whether to go to Australia or Canada to start his new life. He tossed a coin, and Canada wor, it was 1809.

HE FOUND HIS way to Ontario, where he got a joh as a farm lahorer. Attracted by the theater, he answered an advertisement in a magazine which asked for "an experienced character actor" for the Ray Brandon Players in Kantloops, Vancouver, It was while travelling to Kamloops, having deceived them over his "acting experience," that he decided to change his name . . . so he hecame Boris Karloff (Karloff was an old Russian family name on his mother's side). His fee on being hired was 30 dollars a week, but after his dehut in Molnar's The Devil it was cut to half that! After a year with the company, he left and joined a repertory company in North Dakota, where he played leads in several plays and also worked as a stage manager. He later worked with three other stage companies, the latter had to close down, With theater prospects not very hright, and finances very low (he had to do day-laboring to earn money) he went to Los Angeles hoping to work in the vandeville theater. But instead of working in a theater, he found a new occupation . . . as a cinema extra in a film starring Douglas Fairbanks and called

His first part of any size came in his third film. The Doubler Sex (1920), playing a French-Canadian trapper. He played a number of similar parts in subsequent films including The Last of the Mohemes (1920). After this last was seen as a Mexican hundit, a maharajah, or yenaien laried on an island, a sadissic as a crook, a mesuariti, a maharajah, a handi savan, a films a sadissic and the sadistic sadistic

His Majesty the American (1919). Borts

played a Mexican soldier.

It was a very varied collection of roles
... hut for the most part they were
ones to chill an audience. His first sound
film was the Unholy Night with Lionel
Barrymore. But in spite of all these appearances, he had not established himself as a "lead" in films.

HIS FIRST really hig break came when he was cast as a murderous jail "trusty" in the stage play The Criminal Code, a part which he also played in the screen version with Walter Huston. It was largely this film that led him to being cast as the Creature in Frankenstein.

"I remember," says Karloff, ''being a trifle hurt, as well as elated, when James Whale, the director, asked me to do a test for the Monster. I was wearing a new set of clothes which I'd hought for the interview and I thought I was looking rather smart. Monster indeed!

When Frankenstein was shown, The New York Times reviewer described it as follows: "Imagine the monster with black eyes, heavy eyelids, a square head, huse feet that are covered with matting, long arms protruding from the sleeves of a coat, walking like an automaton, and then think of the fear in the village, and especially of the scientist. when it is learned that the monster has escaped from the windmill. It is beheld parading through the woods, sitting down and playing with a little girl, and finally being pursued by a moh with flaming torches, for apparently fire is the only thing that causes the monster

to besitate."

It took from between lour and six hours for Karloll to be made up as

the monster

He played the Monster only twice again: in two sequels—Bride of Frankcustein (1935, with Valerie Hobson and Colin Clive), and in Son of Frankenstein

(1920, 1931, 1931, 1931, 1931, 1931, 1932, 1931, 19

(1939, with Bela Lugosi and Basil Rathhone). He did appear in another Frankenstein film, House of Prankerstein in 1945, but this time he played a mad scientist!

ONE OF HIS most notable achieve-

ments was off-screen; Boris Karloff was largely instrumental in founding the



Screen Actors' Guild in the 1930's. His other passion is the English game of cricket, and he once represented Hollywood in a cricket deven against a touring Australian team that included two of the game's greatest players, Bradman and McCabe. "They hid me in the slins' says Karloff modestiv.

But then Karloff himself is a very modest man, and his ambition is to go on acting as long as he can. "To know that I was never to act again would be something akin to a death sentence for me."

Why, in Karloff's estimation, was the first Frankenstein such as success? "I think the first Frankenstein had the advantage of being a novelty, a new departure in story, and it is a classic. It was heautifully made by James Whale. It sort of set a new trend and I had the lack, to be un k-ad I think there is always an audience for that kind of story. "The film I am doign now, House at

the End of the World, is an offshoot of that . . heccuse they all have their roots very deeply, I think, in folklore and fairly tales, legends and whatmot, of every race in the world. And it is almost a universal language. And, thank God, I happened to be associated with the first one—in 1931, which is a hell of a long time ago.

"I only played the monster three times, and since them I've done all sorts of parts—but they have always hera slightly-mad scientists, strange creatures like that."

I asked him how he felt the recent cycle of horror films, which contain so many remakes of the early successes, compare with the classic ones of the 'thirties. "I haven't seen a great many; I haven't seen any of the English ones. I have seen a few of the later Frankenstein things that have been done in the States, and I don't think they're good. They have rather got to the point where they go in for shock for the sake of shock, and I don't think that is any good. Shock must come out of situation, character, and the development of the story. But if it is simply arhitrary then I don't think it is very effective and it shows through.

"The reason I played the monster only in the first three was because I though I could (and I was right as it turned out) see the handwriting on the wall as to which way the stories were going that they would go downhill. There was not much left in the character of the monster to he developed, we had reached his limits. I saw that from here on, he would hecome rather an oafish prop, so to speak, in the last act or something like that, without any great stature, and I didn't see any point in going on. When it came to Proint in Meets the Wolf Man, that was strictly from hunger!

DOES HE GET a lot of fun out of working in these films? "I have a lot of fun out of working: I apply working thoroughly. I like this type of film the cause obviously this is the type of film that an audience prefers to see me in; that's my bustness, that's my joh isn't is? And I'm every grateful for it."

and the very ground and a thing portrayed in these films are too far removed from the world of the audience today? "But are they? Here we are making these... the slightly smeacher, slightly off bear, quite unroute. I think everybody likes to play a sort of game with themselves, to pretend that there with themselves, to pretend that there with the slightly of the slightly distributed to the s

make then join in. "
In the Kågar Alhan fve stories, for instance, although the central character
usually gate deturney drivings home
evil radiunce; the man himself is hasteally an infeatile. Says Borts: "I think
if it a very good formula, and a very del
and tried one. The delection Chanay."
I fishis it is an through his sories. It is
the hasts of Pranderseirs in a way,
and I have played to a does
not be a sorie of the sories of the sories.

The company of the sories was of the sories of a
man who gots hold of a good tide
where if be can work to sur right/some.

new force, new medicine, or a new way of operating) it will be of enormous







value to mankind at large But he hecomes funated about 18 and the thing
goes wrong, and he goes wrong with
it. He goes of his keed, and reficicanly
in the last and you have to destroy him
just as you would have to destroy a
faithful dog who, in his old age, goes
mand You are devoted to him, you are
extremely sorry... hat it has to he
done. And that's a held of a good
formula. Because you rather testilian
people's aervee, they're a little wary of
you. And when they have to destroy
you. And when they have to
destroy ou. ... well fit as you.

Has Karloff found these films trying to work in, in that a lot of time has to he devoted to make up on some films? "It depends. I haven't done any enormous make-up johs for a long time. There are the three times when I played the monster, and on the occasion when I played the mummy . . . and that was an awful job of make-up. Four hours for the monster, and the better part of an hour to get it off. With The Mummy it was four hours and over; and in one particular sequence in The Mummy where the dead mummy comes to life (thank God that sequence only took ahout a week to photograph) it was hetween eight and nine hours to get ready for it . . . so you really had to get to the studio the day before!"

HOW IMPORTANT is the script for these films? "It nearly always has to he revamped a little hit . . . it is not as though it was written by Rattigan or someone like that. But that is not what the writers are concerned with anyway. Sometimes you run into difficulties with contradictions-even with the best of writers-or a line becomes difficult for the actor's tongue. You say, 'That's a little difficult for me, I don't know why, can I rephrase it? I'll he reading a script or a story for the first time, and out of the hlue a line will jump right out of the page where I'll think 'Oh, hlimey, that line's going to give me trouble' . . . And sometimes you just have to make a clean breast of it and say 'Look, we have to reword this, for some reason or other this damn thing always trips me.' And so you rephrase it if you can."

Does he feel that over the years there has heen a great difference in conception for the horror filler—for instauce he tween that of the man who made the tween that of the man who made the original Frankoustele, James Whale, and of Roger Corman who has made all hut one of the recent Edgar Allan Foe Films?

"Iames Whale was a hrilliant tech-

nician with the camera and all the rest of it, just as Corman is. That, I think, is Corman's strong point. But I think Whale had the advantage, because he was an older, more experienced man. Whale had a hackground of the theater, and was more used to directing actors. Corman expects an actor to get on with it himself. I've worked with him twice The first time was on The Rayer and I know that Vincent Price. Peter Lorre. and I had to find our own way because he had all he wanted. He said 'You're experienced actors, get on with it. I've got the camera, the lighting and my angles. I know how I'm going to put this together? And if you asked him about advice on a seme he'd say 'That's your pigeon, go on . . . I'm husy with this.' And that is true of the average film made under these circumstancesthe man who is directing has just about got his hands full with the mechanics of the film, and the actor is supposed to know his joh enough to he ahle

to give the director what he wants? AFTER THE RAVEN BOYS Karloff stayed on to do a "quickie" with Coman, the best part of it made in two days, it was called The Terror. "I begath into to do it, "You haven't got a story," I said "That's all right," here plied. "I know exactly what "in going to do. I want you for two days in that."

"I was in every abor of course, sometimes I was jast walking through, and then I'd change my jacket and walk hack ... What he really wanted to do was to shoot the sets of The Raves, which were still standing and which were so magadiscas. As they were being pulled down around our eyes, so Roger was dashing around with me and a camera two steps ahead of the wreckers. It was very finmy?" And what does be play in his laster limit. However the End of the World William However the End of the World William However the However t

And so Boris Karloff meets another gruesome, ritual end in a decaying old mansion . . .

AFTER HIS BREAK-THROUGH with Frankenstein, nearly all of Boris Karloff's appearances in films found him playing very macahre roles, like that of The Mummy (1932), or of the killer-hutler in The Old Dark House (1932). He played in The Ghoul (1933). The Mask of Fu Manchu (1932), The Black Cat (1934). The Raven (1935). The Black Room (1935). The Walking Dead (1936), The Invisible Menace (1938), The Man They Could Not Hang (1939), Tower of London (1939). Black Friday (1940), The Ane (1940). The Body Snatcher (1945). Isle of the Dead (1945) and Bedlam (1946), He showed his versatility also in councily with The Secret Life of Walter Mitty (1947-menacing Danny Kaye), and played an Indian in De Mille's Unconquered (1947).

Ha more recent chillers have been Take Orgo of the Stompler Callest in America The Hunturde Strongelers of Boot of the Hunturde Strongelers of Boot Frances 16th of Hunturde with Viscous Price and Peter Lorre), The Terror (1963), A Comedy of Terrors (1964), Black Subball (1964—in the Wurdalck epistode featured in Strick! Inst tissue), and shortly be will be seen in House at the East of the World.



ARE YOU ONE of the avid readers of the "Stars foretell" column in your newspaper? Do you ever visit a fortuneteller? Do you, in fact, believe that the future can be forefold? Whether or not you do. It is unlikely that you will have had as unnerving an experience as that suffered by five travellers on a routine train journey. The five are quite ordinary men. There is the young architect Iim Dawson (Neil McCallum) who is on his way to a lonely island in the Hehrides. Biff Bailey (Roy Castle) is an extrovert musician, a trumpeter and composer with a jazz group. Franklyn Marsh (Christopher Lee) is an art critic who remains aloof and scornfully arrogant to those around him. Bob Carroll (Donald Sutherland) is an American doctor who is shorsly due to return home. The fifth traveller is Bill Ropers (Alan

Freeman) who is going to take his wife on a holiday. An ordinary group, ves.

But they find they have a sixth companion in the compartment-a mysterious, almost sinister man dressed in black, with his hat drawn tightly over his forebead. There is a tense feeling of foreboding caused by his presence. The stranger introduces himself as a Dr. Schreck (Peter Cushing), though hefore long the mystic, bearded man with staring eyes will become for the group . . . Dr. Terror!

Dr. Schreck takes out a pack of Tarat cards and offers to tell the fortunes of the travellers, one hy one. They are reluctant to participate, but Itm Dawson agrees to he the first 'victim." He tans Schreck's cards three times, and the Doctor slowly turns over four cards

Schreck foretells that Dawson will arrive at his former Hehridean family home-(he is going there to discuss building alterations with the new owner. a wealthy widow Deirdre (Ursula Howells - to find a sinister atmosphere. There is something strange about the house, something he feels that has to do with the cellar. He goes down into the cellar and starts examining the wall. He taps different spots until, suddenly, he hits a spot that sounds hollow. He scrapes the surface "dirt" away, and finds new plaster under it. With great energy, he starts chipping away at the plaster until he makes a hole hig enough to see through. There, behind the wall, is a hideous brad carved on the end of a coffin. It is the coffin of a man, (or rather werewolf) killed many generations before hy Dawson's ancestor who has vowed vengeance.

Dawson hauls the coffin from its resting place and tries to force the lid off. It is too heavy for him. He leaves the cellar to find a strong lever. Now there is a stirring in the coffin; the lid is slowly forced up, and a hideous hand

gropes its way through the opening . . . Dawson returns to the cellar to find the coffin empty; there are ugly prints on the floor, like the paw prints of an outsize animal.

A woman arrives at the front door of the house, and at this moment the hranches in the nearby garden are parted by some unseen force. Later that night, Dawson is in his

bedroom. He picks up his paiama jacket, and finds beneath it a note which reads "I must see you. Valda." At this moment there is a cry; it sounds like the cry of a wolf. Dawson rushes out to find the woman's blood-covered body. Leading from the body, he discovers a trail of blood stains. He follows the trail into the house; he unlocks the cellar door and goes to the coffin. He opens it and sees that the "remains" have returned. As he closes the lid again he hurts his hand. He justructs Deirdre. "Go up to your room and lock the door." He asks the caretaker. "Do you have a gun?" The man nods. "Get it."

"Something," says Dawson, "came out of that coffin. Something evil and strange."

He orders hullets to made out of a silver emeifiv.

> Peter Cushing os Dr. Schreck, who becomes "Dr. Terror" to five passengers in a compartment on a



Dawson waits by the coffin, waiting for the creature to stir. As he waits in the candiclight he is distracted by a rat, while he watches the rat, the coffin lid is raised hehind him. He wheels around but it is too late.

There is a piecesing section from spmins. Divestor trashes up and discovery statis. Divestor trashes up and discovery statis. Divestor trashes up and discovery anacking Derictive. He first the gas, late anacking Derictive. He first the gas, late the the late down't have any effect, the verveoid scappes. A Davisson trars to Derick, he sees a strange expression on their face. She underspe her hand, and shows him the silver hulters; she had changed the bullers to that he had ordinary ours for his gam. The evil spett of disary ours for the gam. The evil spett of the verword has now taken human forms. Sharp claws are raised to anack and the specific control of the seed of the seed of the same and the specific control of the seed of the seed and the specific control of the seed of the seed of the specific control of the seed of the seed of the seed of the specific control of the spec

We now see a rather shaken Dawson sitting in the railway carriage facing Schrock. "And the future?" Schrock turns over another card...it depicts Death.

TT IS THE turn of Bill Rogers. Rogers, Schreck predicts, will return from his holiday with his wife, daughter and their pet dog, to find a strange vine growing outside his front door. As he goes into the house, we see the plant closely and realize in horror that it is. . . alive!

Rogers trees to cat the seem with a pair of sharrs, but the shear are knocked out of his hand by the plant. He calls jo an expert, Drake (Jeremy Kem), to investigate this plant which resists hetreg sittled. As Drake starts his research in the house, the dog notes around the root of the plant. There is a yelgi they run out of the house to find the dog lying strangled at the foot of the plant. They consult lopkins (Bernard Lee). He tells them, "A plant the that could sake

Drake is examining a leaf of the plant under his microscope. He discovers that it has a hrain. "I was right," he murmers. As he sits writing notes, a creeper snakes in the window, winds itself around Drake's neck and chokes him to death.

Hopkins picks up the 'phone to call for help; as he does so, the vine snaps the outside telephone wire, causing the 'phone to go dead. The vine has now encireled the house, imprisoning the family and Houkins. "There must be some way of destroying having says Hopkins as he stands hy the window. He lights his jupe, and the flare of the match causes the branches outside to recoil in horror. Hopkins thinks it must have a fear of fire, and decides to go for high. He picks up a newspaper, lights it, and rushes out of the house hastling the creepers with

the flaming paper. He escapes, and throws the lighted paper on the ground. Branches of the vine heat out the flamo-The trapped family inside the house are left to face their doom. Back in the railway carriage, Schreck

Back in the railway carriage, Schreck turns over the card to predict Rogers' future. It is . . . Death.

BIFF BAILEY is the next to have his fortune told. As Schreck turns over the four cards to predict it, Bailey laughs at one of the figures. Schreck tells him coldly "Do not jest at an image of a

Batley will he playing with his jazz group at their London club, when they will be told by their manager that they have a hooking in the West Indies. Bailey is really pepped up at this, and gleefully greets the news by an impersonation of Peter Sellers. We now find him in a West Indies club sitting at a table with his group listening to a calypso hand. He calls for some cigarettes from the cigarette girl. As she passes them, he notices a grotesque ornament strung around her neck. He laughs at it. "See that monster?" They tell him not to test about it, that it is a protection against voodoo. He is told ahout the secret gatherings where the dancing is "wild, frenzied, with very few clothes on." Bailey decides to investigate these

hasiay occess to invitengate needs on one of these risuals, is exhibitated by the music, and starts copying down to rhythic on a sheet of paper. Some strong natives, their heads deceared with patiat, exist him and fling him down with patiat, exist him and fling him down leader the piece of paper on which he had here copying the music. The leader tells him: "You wrone down the sacred music of the great good." Says Balley "It could make a hit." The leader warms will be revenged." Balley it allowed to will be revenged." Balley it allowed to

The group returns to London, and Bailey tries out the "ancient voodoo tune" to his own arrangement on an audience. As the music reaches its frenzied height, the wind hlows up, doors are flung open, papers fly, and the guests pante. As Bailey surveys the empty room after the number he laughs scornfully. He is told, "Who do you which ever that which? Kenn Bail?"

think sent that wind? Kenny Ball?" The West Indian member of his group warns him not to take the copy of his score home with him, hut Bailey disregards this advice. As he goes home he has several unnerving experiences, he collides with a dusthin and is nearly run down hy a car. When he finally reaches his room, he pours himself a drink. The wind blows up: it slams one window closed, and slamsthedoor shut. Biff tries to open the door, but can't the lights go out. He is slightly relieved when he manages to switch on a lamp. Then a shock: He looks up to see a painted savage, very much like the ones he stole the voodoo tune from, standing over him. The savage snatches the manuscript with the score of the music from Biff's pocket, turns and leaves the room as Biff Bailey slinks onto the

We now find Biff Bailey looking not a little frightened in the carriage facing Schreck. He tries to crack a joke: "That'll teach me not to steal tunes." His future? Schreck turns over another card: it depicts... Death.

FRANKLYN MARSH has remained aloof from the proceedings so far, an is quite arrogant towards his fellow travellers. Schreck offers to tell his fortune. Marsh retorts, "Your ridiculous parlor game . . . very well, shuffle your cards; fortell my destiny." There is a hust of scorn in Marsh's voice.

Marsh, says Schreck, will find himself at an exhibition of the work of artist Eric Landor (Michael Gough). Marsh is giving his expert opinion, as an eminent art critic, to a group of art lovers who value Marsh's opinions highly. He dismisses Landor's work as being worthless, unimaginative, uncreative. Landor is stung by the attack: Marsh is being vicious towards his work. As Marsh is about to leave he is asked if he would look at the nainting of a new artist. He agrees, and it is brought in. He studies it and pronounces that this is the work of a greatly promising talent, in great contrast to the rubbish that Landor has



Davison lies in wait for the werewolf, near the coffin. He intends to kill it with bullets made from a silver crucifix.



Dowson hears a scream from Deirdre's room. He rushes up to find the beautiful Deirdre (Ursulo Howels) changing into a walf.



been painting. He asks to see the artist.
The artist is brought in. It is a chimpanzee. Everyone breaks out laughing. . . at Marsh! Landor has won
that round.

Marab determines to have his revenge on Landor, and one night tries to rule the artist down in the road. Landor is seriously injured, but not fatally. However, he has loat his hand-the one he painted with. Landor is horrified at the prospect of having to go through bife without his creative hand, and in desperation commiss suicide.

Marsh is driving in his car when he sees a disembodied hand crawling along the back of the seat towards him. He panies; the car swerves from side-to-side of the road, and the laxed is flung out into the road. The band begins to crawi slowly along in the wake of the car.

In his living room, Marsh nervously piles logs onto the fire. There is a knock on the door. He opens it, no one is there—unseen by him, the hand be acrawled in on the floor. The hand crawled up to Marsh as he stands by the fire tongs, gets hold of the hand on throws it onto the fire. The pass he can be supported by the fire tongs, gets hold of the hand and throws it onto the fire. The hand is engulfed by the floores.

Marsh is writing at his desk, when the hand, hlackened by the fire, crawls in the window. The haud leaps at Marsh's throat and tries to strangle him. Marsh grapples with it, and finally manages to fling the hand onto the table, where he stahs at it repeatedly with his metal letter opener. He looks at the blade: it is covered in blood. Marsh flings the hand into his silver cigarette hox, ties it securely, and then throws it in a river. Marsh is celebrating in a pub when a hand grahs his shoulder, he wheels round in horror. But it is only the hand of one of the locals, enoutring if it is a free round.

a free round.
It is raining as Marsh drives home.
Suddenly an object files onto his windscreen; it is -. the hand. The car files
out of control and crashes. As Marsh
is carried to an ambalauce later, one
man remarks. 'He'll live, but he will be
blind for the rest of his life.'' Landor
has been revered.

Schreck now turns over the card which will decide Marsb's future again,

the card depicts . . . Death.

There is only one of the travellers

left to have his fortune told. This is the American, Bob Carroll, Schreck predicts that Carroll will return to his New England home with his new wife, a French girl, Nicolle (Jennifer Jayne), As he is opening a can be cuts himself. He is about to wash the blood off, when Nicolle asks him to let her have his hand. She sucks the blood from the wound, her face registering an expression of contentment. That night we find the lovers in bed. Bob is asleep, but Nicolle is awake and smiling. She gets out of bed and goes towards the windose Suddenly there is a flapping sound. and the shadow of a bat is cast on the wall in the moonlight as it flies away.

Bob is examining patients in the hospital with Dr. Blake (Max Adrasa). One of the patients is a young boy who has been complaining of weakness. The doctors examine bins and find two pricks in his neck. Jokes Blake, "If these were Methaeval times If 4 say these were the marks of a vampire." Bob is annused, Blake tells Bob that he will do

some tests that night.

Dr. Blake thinks that the vampire will

return to attack the boy again, and he positions himself in the boy's bedroom, armed with a revolver. The bat comes, Blake fires his gun and the creature is hit, but manages to fly away.

Bob wakes up to find his wife standing by the window bolding her arm, which is covered in blood. Bob tells Blake about this, and Blake tells him that his wife is the vampire, the only way to destroy it, be says, is to drive a wooden stake through her heart.

Nicolie goes off to sleep that night; Bob kisses her fondly, then picks up a wooden stake and a mallet and drives it through her heart.

The police arrive. Bob tries to explain to them what has happened, when Dr. Blake arrives. Bob pleads with Blake to tell the police about his wife being a vampire. Dr. Blake looks at him and says, "There's no such thing as a vampire..." Bob is sumb with shock as the police take him away, thinking him to be a madmust.

Dr. Blake leaves the house after the others have left. As he walks away he says, "This town isn't hig enough for two doctors... or two vamptres." He raises bis arms; there is a flapping sound and instead of Blake there is a bat...





Dr. Schreck shuffles the cords as he prepares to tell the next passenger's fortune and future...if he has any.

> Hopkins (Bernard Lee) comes to investigate the death of Droke; os Bill Rogers (Alon Freeman) looks on, Hopkins makes his examination. Tentacles of the vine ore still wropped oround the bady.



Drake (Jeremy Kemp), o botanist investigating a vine which is believed to be "olive," is strongled by the plant.



Biff Boiley (Roy Costle) is seized by two West Indions os he listens to their forbidden "voodoo" music, which he intends to copy and use for his own jozz group.





Bailey con feel the presence of the voodoo god, Dombalo, in his flot. The hand has pursued Marsh, and nearly strongled him he has flung it from his throat, onto the desk. Now he stabs it repeatedly with his letter opener, and bload saudiches from it.



The supercitious ort critic, Morsh (Christopher Lee) is vicious in his criticism of the work of ortist Eric Lander (Michael Gough).





A dismembered hand, covered with blood of the wrist where it had been severed from Landor's body, creeps along the top of the seat toward Marsh.



Marsh is petrified by a hand which descends on his shoulder.



And for your future? Schreck turns over another card. The figure he holds in his hand is that of . . . Death.



(Continued from page 24)
Schreck truns over the final card, to
predict Boh's future. It depicts ... Death.
"There are five of us here, and none
of us has a future." says one of the

travellers.

At this moment the train goes into a At this moment the train goes into a tounch, the compartment is plunged aion darkness. When the train caregas from the tunnel they find that Dr. Schreeck has vanished. The train comes to a halt. They laugh as they take their ledong, may found the group of the train tours to a last. They laugh as they take their ledong, may found the group of the training at the same than the same training from the lauguage as without a compart of the same training to the same training tr

As they stand there, a newspaper comes floating down to them. They grab it. The headlines announce five killed in crush. They see a shadowy figure approaching them. They recognize it from the cloak as heing Dr. Schreck. The figure turns its head where there was a face before there is now a grinning skull. It is Deuth, They pick up their cases and follow him slowly...

DR. TERROR'S HOUSE OF HOR-ROR was made in Britain, and directed by Freddie Francis, Screenplay was written by Milton Subotsky. Milton Subotsky and Max J. Rosenberg produced the film for Regal Films International.

To kill a vampire, Dr. Blake (Max Adrian) gives Bob Carrall (Donald Sutherland), a stake. The vampire is Caroll's wife.

With the pointed stake, Bob Carroll kills his wife (Jennifer Jayne), whom he believes to be a varnaire.



### SHRIEK

PREVIEW

Together Agoin I

You have seen them as Frankenstein and his creation . . .

On previous pages you sow them os Dr. Schreck and one of his victims . . .

Naw a special preview of England's monorch of the macabre.

PETER CUSHING and

CHRISTOPHER LEE

wha are menaced by a port of the remains of the informaus Marquis de Sode. The item? It is . . .

## THE SKULL





THE SKULL of the title is that of the Marquis de Sade, which is to bring terror into the lives of two eminent collectors, Professor Christopher Mait land (Peter Cusbing) and Sir Matthew Phillips (Christopher Lee), who share a common interest-black magte and witchcraft! Strange things begin to bappen in the life of Mantland from the moment he is offered a hound volumea volume bound not with vellum, but with human skin. The same man who sells him this book, later returns with a unique collector's item-a skull-and asks 1,000 pounds for it, as it is the skull of the Marquis de Sade

The skull had been stolen from the Marquis' grave in 1814 by a phren-end ologist, who wanted to discover from its whether the Marquis was really insance unorning be was found dead—in bit bathab. The skull radiates evil; tiforces men to do thong a gasiant better will. In the work of the dead of the story in the next issue of Skriek V.

The Skull also stars Patrick Wymark, Anna Palk, Jill Bennett, and is from the movel The Skull of the Marquis de Sade by Robert Bloch. The film is produced by Milton Subotsky (maker of Dr. Terror's House of Horror), who says of horror.

"A true borror film is the story of man versus the unknown. Sometimes the unknown wins, sometimes the man. This frightens people, and they like to be frightened—especially when sitting in the comfort and safety of their diemas eats. This I regard as real entertain-

ment.

'I like the mood and atmosphere which can be created in horror films. I cannot understand or believe in the need for ceasorship of this type of film. One wouldn't think of ceasoring children's fairy stories—for example the Brothers Grumm—and nothing could be as borrifving as these.

"I think children like thas kind of horror because they know they are quite safe, in fact, I think it makes them much less feurful of the supermatural I bave not seen any evidence that a child could be harmed by this type of film. Of course, I am not referring to films of violence and brunlity, sadism or crudity which I regard as pandering to the harbartis—the sadist, in man!"





# SKULL M T T

32











## WARGODS OF THE DEEP

VINCENT PRICE'S underwater horror epic!

Lo-death has reared houself a throne fin a strange city fying alone. For down author the dive next. No rays from kelly houses come down On the long right time of the town. On the long right time of the town. Stranson up the turnets idently.

FOR CENTURIES there have been legends of lost cities (Atlantis is the best known), and from time to time an imaginative writer has taken up.his pen and develored uson the legend.

When Poe wrote his brief, evocative poem City in the Sea, there is no doubt that he had in mind the Cornish version of the legend of the lost city of Lyonson, which, if it existed at all, was probably between Land's End, on the extreme southwest tip of England, and the Scilly Isles. Against this background, we have the story of the City in the Sea.

we have the story of the City in the Sea. On the Cornisk coast a body is washed ashore. It is the body of a lawyer-hab face is contored with fear and tertor. It seems that the lawyer had labe been seen in the study of the Tregathion Manor House, a 15th century building which is now bridgu used as a hotel. The hotel has hern inherited hy a beautiful young American, Juli Tregellis (Susan Harr). The lawyer's death is a mystery to everythe.

mystery to everyone.

Shaying in the village ragineer—Ben
Harits (Tab Hunter). He has heen conducting research into blood red status
which color the sea around that part of
the coast. He suspects that these are
caused by metal deposits, a theory
findermen shame the outsideers who are
staying with them for the strange happenings. The fishermen also helicity
the legical of the lost city of their coasttable that the control of their coastbut first op order, in discover whether

Ben finds it is left to him to go to the Manor House to tell Itil the fate of the lawyer. But when he arrives there an outlandish scene greets his eyes. There is Jill, with the eccentric artist, Harold Tiffin-jones (David Tomlinson), pursuing a rooster which has escaped from its eage! This most remarkable bird is Herbert, kept by Har-

old as a pet.

It seems that Jill believes that the lawyer is still in the study, and Ben hesitates to break the bad news to her. The study door itself is locked. Sud-enly a great commotion is heard coming from the room, Ben breaks down the door to find the study in a terrible mess, and a wetrd creature scurrying children as the second support of the

The creature makes good its escape through a sliding panel, which closes

gillman!

after it.

Ben tells Jill about the death of the lawyer, and later confides in Harold holes are him incredulously.

Harold looks at him incredulously.

Later that night Jill, left alone in the study, disappears . . a tell-tale trail of slime and seawed leads to the pand. Ben and Harold search for the means to open it, hut it is Herbert, the cockrell, who solves the problem for them. And Herbert of course has to go with them on their exploration.

Ben and the very reluctant Harold, carrying Herhert in a basket, enter a passage which descends steeply. After awhile, they come to a ledge which overlooks a whirlpool; then the ledge errumbles beneath them and they are flung into a fiery fannel of surging

Ben and Harold are spun down and down, until they land in an undersea chamber, exhausted, dazed, and deafened. The chamber is lit by the glow

of suhmarine volcanoes. Herbert has also survived, although he's now a rather bedrasseled bird.

They walk on and on, and eventually come to an aperture through which they see a hreathtaking sight—they are looking down on a golden city in the sea ... Lyonesse. At its gleaming center is the Shrine of the Golden Idol.

In front of this idol, a ceremony is taking place. A group of startedy Cornismen are facing the ruler of the city, a man with a diabolical intr-The Cellegatin (Viscent Price). The ceremony, is seems, is a trial, a man is on trial for his life for rebelling against the Capatain's totalization rule. Only an oddy-inducibal institution rule. Only an oddy-inducibal institution rule. The Measure's has the courage to vote against the Capatain's wish to send the prisoner to his death.

Ben and Harold are horrified as they watch the ceremony. After thas Inished, they try to rescue the prisoner, but fail. They continue their search for the missing Jill, but fall into the hands of the Captain: they, too, are now prisoners.

However, their eapture enables them to learn certain facts; Lyonesse is threatened with extinction; undersea cruptions will destroy it. The Captain has been seeking an expert in seismology, who can advise on ways of preventing this doom. That is why the lawyer had been abducted from the study by the gillman. It was thought he was an expert, because at the time he had been reading books on seismology. But he had proved useless to the Captain and, like many of his predecessors, had been thrown to the gillmen. The book he had been reading at the time of his capture had also been taken, and the Captain started reading it, to see if he could learn anything for himself.

White studying the book, a sketch of a beautiful girl had fallen from its pages it was a portrait of Jill, Jill hears a remarkable likeness to the Captain's long-lost wife, and he ordered her capture in the belief that she really was his

wife, reincarnated.
The Capsain and his band of Cornishness are all, in fact, over a hundred years old; but they are kept a text dealy the same age as they were when they found the city while excaping froud the police. The air of the lost city prevents them from getting older—but ones them from getting older—but ones with wear they come into contact with surface air they will wither up and crunhle. That a few the Capsain and his men eannot return to the surface.

to the surface.

Ben and Harold have learned enough to realize that life, in Lyonesse can he ternal—or short—depending on the whim of the Captain. Rough justice is carried out on erring men, or unwanted introders, by their heing tossed to the voracious gillines who swim around the interior community and are visible through glass panels.

Ben realizes that the sooner he can get Jill, Harold, and himself out of here, the hetter. To give themselves a stay of excention, Harold pretends to be an expert on volcanic action, but the Captain sees through this and now both seem to have their fate scaled—they are to become quarry for the eillinen.

Do they die? Well, as there is no hook you can refer to so as to discover the ending, we will leave you to find this out for yourself. Let's just say that it is a spectacular end . . .





Vincent Price os The Captain—the hounted ruler of Lyonesse, who tries desperotely to sove it from destruction.



Jill (Susan Hart), who has been sitting quietly in the library, is attacked by a half-fish, half-humon creature—a gillman.





Entering the undersea shrine, Harold (David Tomlinson) and Ben (Tab Hunter), come across the Captain's lotest socrifice, who is fied to a stake. They decide to try to rescue



Ben is mystified as he examines a piece of wet seaweed left in the library, after his struggle with a slimy creature there.



The Captoin and two of his Carnish henchmen watch the gillman hunt the captive whom he has sent into the sea.



Horold expresses opprehension when he finds out that Ben expects him to go on on exploration of the secret passage they have found leading down from the library of the Monor House.



Ben and Harold clamber along the racky covern leading to the center of the city. The basket they are burdened with contains Herbert, Harold's pet rooster.



Ben and Harold are blindfolded and led away to their fate, while the Captain is preoccupied with concern for saving his undersea city from the volcano which is threatening it.



The Captain is impressed by the resemblance between the sketch of Jill and the portroit of his dead wife.



The Captain appears to enjoy the harrified reaction of Ben as he comes across one of the gillmen's victims.



The Coptain leads Ben to the place where he is holding the drugged and unconscious Jill.





Violent eruptions spray the Captain, Harald, and Ben with valcanic dust.



Ben struggles with one of the bearded Cornishmen who has been guarding him.



The key to escape: Ben tries to turn the wheel that controls the water-gate.



Horold flees the doomed city os the sea gushes through the fingers of the monstrous, symbolic hand.



As the doamed city of Lyonesse explades around her, Jill hides behind one of the areat idels.



Harold, Jill, and Ben draw back from the molten lava which is pouring into the city.



Ben dadges falling debris os the volcana begins to erupt.



The Captain tries to escape from the doomed city, as it is being destroyed by the volcana.





# MY POUND OF FLESH

Ichizo Itomi os Waris, partison youth who counters violence with violence, in Lord Jim



Woris tries to defend the village treasure from Gentlemon Brown. A dagger is propelled into his stomach; he

As sex lessens as the have office essential in films, so violence seems to be growing. The current hero of our time. James Bond, lives by it.

Is violence really necessary?

In this issue, we feature four new films; you con judge for yourself.

To the left is a scene from The War Lord: two Celtic tribesmen are enveloped in flames, during an attack by the enemy.



### LORD JIM

Gentlemon Brown (James Mason) is a man who lives by violence, and doesn't hesitote to deal it out to his crew.





James Farrentina as the youth held prisoner in an 11th century adventure drama.

The War Lord

### I saw what you did

The problem of what to do with the body ofter the murder.

Another violent "shocker" from William Castle: "I Saw What you Did." Her husband, (John Ireland) pulls her (Jayce Mandows) into the shower and stoke her to death



### SHE.

Film of H. Rider Hoggord's famous novel, with Ursulo Andress as the legendary Queen. "She" is swift in violent retribution to those who oppose her.

The pit into which the notives ore thrown to their death.



One of the captives (John Richardson) is fied between two posts and tartured.



The battle between the hero (John Richardson), and She's tyrannical head man (Christopher Lee).





## DEVILS OF DARKNESS



THE PROLOGUE is set in the sixteenth century, in France. The scene is a gypsy encampment where the Gypsy Girl, Tanta (Carole Gray), is about to the married, the celebrations are at their height. Then through the darkness there is a flash of light; he stinks to the ground, seemingly dead—actually in a hypnotic transc, brought on by this un-hypnotic transc, brought on by this un-

seen force . . . which is Count Sinistre. Tania's body is laid in a coffin and she is huried; the gypsies depart. There is an ominous flapping of wings in the night air, and we see the shape of a bat hovering over the coffin-the shape dissolves into a very handsome young Frenchman . . . the Count (Hubert Noel). He opens the coffin, commands the girl to awaken and tells her that she "will follow him to the end of time." We pan up into the trees: there is a wind in the branches. We bear the roar of a sportscar and we are now in present day France where Paul Baxter (William) Sylvester) a writer has had to stay overnight at a hotel, heeause of the storm. We encounter an American who is a haver for an antique shop in London. and a young English girl and her hrother and friend, all of whom have

heen staying at this hotel for about a week. The two hoys are going to investigate some caves near to the village, and they on off.

It is the last day of Octoher, All Souls' Eve, when spirits supposedly rise up from the dead. On this might, the French villagers perform a ceremony near one of the caves. Paul Baxter and the girl, Anne (Rona Anderson) watch

the procession.

Saddenly the villagers take to their heels, there is a scream of "The Devel of Darkness is upon us." Baster and Anne reals down, and as the opening of darkness in such control of the procession of the procession

Anne is horrified; Armond (alias Count Sinistre) comforts her. Together they walk into the garden in the moonlight and stand hy the lake. She looks down into the water, and suddenly she realizes that the Erenchman has no trealizes that the Erenchman has no trealized that the Erenchman has not the Eren

flection in the water. She screams; Armond attacks her. Anne tears at his clothes, and something falls off . . .

it is the symbol of Sinistre—a hat entwined with a serpent, the family crest. Paul hears her scream and rushes through the gardens, as the Count picks Anne up and disappears. There is no hiting of the neck, no blood flowing—it is all to the mind.

is all in the mind.
Paul linds that the girl has completely
disappeared. He tree to find her, the
French police are no help at all. Later
Anne's hody is found in the lack, and
it is supposed that the has committed
suicide heause of her hrother's death.
Paul is very puzified about the bild.
Faul is very puzified about the bild.
In the puzified should be about the committed
tion. He arranges for both her hody and
that of her hrother to be flown hack
to England.
But that night in the village, the mad

Black Magic ceremony and red-rohed figures are seen. Anne and her brother (who are not really dead) are dragged screaming from their coffins; Sinistre picks up a flaming sorch with which he lunges at us.





Madeline Braun (Diana Decker), a rather gay, amusing character, who knows that village. He tells ber that he thinks there is something wrong with the village. "It's just your imagination," she tells him.

"Well," he replies, "I've had the two bodies flown back for a post mortem. I'm not happy with what the doctor or the police said there."

She says he is being silly. As he goes out, he sees a newspaper on the floor which he picks up. The headlines tell him "Coffins disappear on arrival in England."

Paul goes to see a doctor friend of his, who is conducting experiments with animals. He is an authority on witchcraft black magge, etc. Paul shows him the modallion that he picked up at the place where Anne had hen attacked. The doctor looks at this symbol of the septent and the hat. He says, "There is the Evil Eye. You mentioned an evil eve on the villassers. Here it is."

eye on the villagers . . . there it is."
"I don't want to go to the police with
a cock-and-hull story about Black
Magit," says Paul. He decides to keep
quiet and follow through on his own.

quiet and follow through on his own. In the meantime, Paul has been invited to a party thrown by Madeline, owner of the antique shop. Antique shops have a perullar fascination hecause one suspects that they are the headquarters of something very peculiar—when do you see any customers m an antique shop? There are so many antique shops... how do they keep going?

When Paul arrives at the party, he finds the place full of Chelsealtes—it's very wher'd funded. He is introduced to a model, Karen (Tracy Reed). Although very annoyed at not heing a hie to talk privately with Madeline about the willage, he is rather attracted to Karen, and she to him. He invites her to have breakfs a with him.

He returns to his flat to find that the whole place has been ransacked. Meanwhile, Karen on her way to see him is stopped in the shadows of the antique shop and who is there but . . Sinistre, he is now an artist, and he wants to paint her.

Paul calls the police to investigate the ratd on his flat. "What's missing?" he is asked. "Nothing is missing," he says, he doesn't want to tell them about the medaliton, which he has hidden in his typewriter.



The vampire (who is never seen as a bot) attacks the dactor who has been beloing Paul.



Paul (William Sylvester) returns to his flat to find it ransacked; later, he cames across a vandoa dall,

pierced by a thorn.



Caunt Sinistre is pasing as an artist. He invites Karen (Tracy Reed) to his studia, to do a painting of her.



Jealaus of Karen, Tania sloshes the portrait Sinistre has painted of herand blood oozes from the painted body! The police are very suspicious about the whole thing. They question him. "Last night you went to see a dector. Is he a friend of yours?" "Yes." "He has hern found . . dead." The doctor has supposedly heen attacked by a python, which he had in his laboratory. The doctor had two marks in his neck

... but pythons don't hite!
Paul elist beem "Yes, I went to see
this man... but this bax nothing to do
with me." It makes them even more
suspicious Paul then tries to constac.
Karm, and finish that she has disappeared, no one seems to know where
the has gone. She had met an arisis
last night, and had last been seen in
his company, but will, people come
and people go in Cheisen. She's that

kind of girl.

Madeline is no help at all, so Paul detides to try to find out what has hampened to Karen. He begins to get appear to Karen. He begins to get appear in his flat. A picture of the girl is delivered to him, painted by an "un-known artst." and this is found slasshoft. He flood coming from the girl's lower the delivered to his of the delivered to his object. He flood some from the girl's lower the flood coming from the girl's lower to the flood period to the state of the flood period to the flood period period to the flood period perio

Paul really starts to get down to some recurst. He god to the British Museum and asks for various books on Black Magic through the ages. There is one to can't get hold of because it is closing time, and it is in the restricted section. He returns. Much to the embarrassment of the authorities at the Museum, they find that this book is missuagpresumshly stolen. This, Paul feels, is a clue.

The hook, in fact, has been stolen hy Tania, the gypsy girl, who delivers it to her master Count Sinistre, hecause in this hook there is a picture of Sinistre in the Middle Ages and an account of his infamous crimes.

The gypsy girl, hetrothed to Sinistre over the ages, returns with the hook only to find that Sinistre is absorbed with Karen, who is now under luss spell. She senses that he is more than casually interested in Karen; she is jealous and she flounces out.

she flounces out.

To get revenge, she lets Paul find a charred piece of the hook showing.

Sinistre, horn 1600; and this gives him a due with which to go to the police.

Then he confesses that he suspects Black Magic: he suspects that this man could



Paul Baxter emerges from the headquorters of the Black Magic circle, underneath the ald manor. He finds himself in a graveyard.



Entertainment at a Circle



Count Sinistre (Hubert Nael) and Karen.



The Black Magic ceremony. Tania and Madeline (Diana Decker) watch Count Sinistre slit Karen's aerteries.

His unholy protection ogainst Time gone, disintegration begins to overtake the centuries-old Sinistre.

he a vampire, if such things exist. He didn't believe in vampires hefore, but now he suspects that there are such things. He also finds an unfinished message, written in hlood on his desk: "The O..." He ponders over things heginning with "O," and remembers that the antique shop in Chelsea, is

called "The Odd Sput."

He arrives there in a fast car with the police, only so find that the Intrib lave flow. Maddies is examily the British bead of this Black Magle motive, called "The Double of Darkenses." They have all gener off for a largey weekend of whooping it up in The Odd Mill, as manion Madeline owas. Paul and his colorong set one the tracker of the analyse of the Colorong set one the tracker of the analyse who are now all in our other profit. In the Colorong set of the tracker of the analyse who are now all in our other profit, the colorong set of the other profit, the work of the Darkense and the colorong set of the profit o

They proceed down into a cavera with Karen, who is going to be offered as a sacrifice to follow Sinistre. In the nick of time, Paularrives Ail hell breaks loose, a thunderholt makes a direct hit on the old manor. Karen is saved, and Sinistre's protection against age and disintegration is lost . . we see him distolving . . .

DEVILS OF DARNKESS was filmed in England, directed by Lance-Comfort. Story and screenplay was written by Lyn Fairhurst. Produced by Tom Blakeley. In Eastman colour. A Planet Film Production.

Paul Baxter, WILLIAM SYLVESTER Armond du Moltere-Count Sanistre, HUBERT NOEL. Tania, CAROLE GRAY Karen, TRACY REED Madel ine Braus, DIANA DECKER Anne, RONA ANDERSON Snake Dancer, JULIE MENDES

Anne, RONA ANDERSON
Snake Dancer, JULIE MENDES
Also featuring PETER ILLING:
GERARD HEINZ: BRIAN OULTON:
EDDIE BYRNE: VICTOR BROOKS.
MALE BURKE: AVRIL ANGERS:
AND MARIANNE STONE.



# DEVIL

"THE GREAT VORELLI" (Bryant Haliday) is a man who can mesmerize members of his audience into doing fantastic feats. The "star" of his act is his wooden dummy, Hugo. Hugo is able to walk and talk, without any apparent control from Vorelli. But Vorell's control over Hugo is both powerful and sinister, and the dummy is kept locked

in a steel cage after each performance.
Mark English (William Sylvester) takes his fiance: Marianne (Yvonne Romain), a wealthy young society beauty to see Vorelli's act. Mark is a journalist, who is writing an article on Vorelli. During the show, Marianne volunteers to become one of Vorelli's

"victims" and is hypnotized.

At a party later, Mark is able to watch
Vorelli at close quarters. As the dummy
holds a knife aloft, Mark is certain be
sees fear in Vorelli's eyes, and hatted
in the glass eyes of Hugo wben he is
commanded to put it down. Mark also
senses an electric atmosphere between

the performer and the doll.
When Martanne becomes seriously ill,
Mark helfeves that Vorelli had na assistant in Germany; his name was Hugo,
and he was accidentally killed during a
stage performance. Mark is now certain
that the two Hugos are in fact one:
that the bunan soul is imprisoned in

the dummy.

Mariame meanwhile has fallen conpletely under Vorellt's spell. But while,
Vorell has been working on Mariame,
Hugo has broken free from his master's:
Octorio ... a control through while
Vorell made the dummy kill a wonant
who threatened to expose their work
When Mark arrives he sees a smashed
ded lying on the floor—a dell likeness of Mariame that was being
preparated to imprison her soul ... she floor

the creation of another Devil Doll . . .







obsessed by two things THE WHIP AND THE BODY

## NIGHT IS THE PHAN TOM

by Chris Creed

KURT MENLIFF (Christopher Lee) returns to his family's castle, from which he had been hanished by bis father, Count Vladimir. A cruel, selfish man Kurt had been responsible for the death of the daughter of the family's faithful servant, Giorgia (Harriet White), It seems that Kurt had had an affair with the girl and then cast her aside: this experience unhalanced her mind and she committed suicide.

The Count bas not forgiven Kurt for this incident and tells him to leave the castle. However, the Count's other son Christian (Tony Kendall) asks their father to be more generous and let the "prodigal son" stay.

Kurt's presence has a strange effect on Christian's wife Nevenka (Daliah Lavi). Instinctively, she can feel that he is a threat to her well heing. Giorgia sees in Kurt's return an opportunity for her to avenge her daughter's death. She tells Katia (Isli Oheron)-a distant cousin of the family, who is secretly in love with Christian,-that she will have

Kurt develops a morbid interest in his brother's wife. Nevenka, and one day follows her when she goes out riding alone. He tries to make love to her; when she refuses him, he attacks her with a whip and leaves ber lying unconscious on the beach. Nevenka returns

to the castle secretly During the night Nevenka suffers from demonic dreams, and she is found in a state of extreme hysteria, tormented hy ber hallucinations. Shortly after this, Kurt is found murdered-plunged into his chest is the dagger with which Giorgia's daughter had taken her life. It is known that Giorgia bad heen keeping the dagger in closest custody . . . hut there is no evidence to prove

that she has murdered Kurt. The division between real and unreal is now becoming blurred; life in the castle is becoming a nightmare. Mysteri-

ous footprints are discovered: blood chilling laughter rings out in the dead of night, echoing along dark corridors; ominous footsteps are heard pacing up and down. Everyone helieves that it is the ghost of Kurt, out to avenge his murder- or that, in fact, he is

Another death occurs. The Count is found murdered by the same dagger which bad killed Kurt. Then Nevenka is found stahbed, bleeding and unconscious, hut still alive. Her husband, Christian, resolves to uncover the

To quell rumors, he opens Kurt's tomh; but the decomposing body that he discovers inside is not identifiable He announces that he intends to hurn the decaying remains

While Christian is removing the corpse to hurn it, the diabolical laughter of the dead man rings out in the vault. Christian follows the sound and discovers Nevenka stabbing herself. Possessed by the same evil that was in Kurt, assuming the personality of Kurt in ber fever, she has killed her attacker, the Count and lastly herself. Nevenka has died a victim of her living nightmares.



Doljoh Lavi as Nevenkashe feels that Kurt's presence is a constant threat to her, a fear that shartly turns her life into a living nightmare.



Nevenka is frightened by Kurt's advances to her.



Kurt (Christopher Lee) follows Nevenka one dov when she goes out riding. he tries to make lave to her, she resists.







### NIGHT IS THE PHANTOM

Losot (Alon Collins) discovers Nevenka lying on the beach, suffering from ocute shock.



Kurt screams out as he is murdered by the same dagger which had taken the life of his first victim.



The funeral, with Nevenka in block veil on the left.



Losot is the first one to discover the dead body of Kurt, o blood-stained dagger lying just beyond his head.



Christion (Tony Kendall) and Losot have to rescue Nevenka from out of the tomb of her dead attacker.

NIGHT IS THE PHANTOM was made in Italy, produced by Vox Fim— Leone. It was directed by John M. Old, and filmed in Technicolor.

### The Cast

Nevenka, DALIAH LAVI Kurt Menliff, CHRISTOPHER LEE Christian Menliff, TONY KENDALL Katia, ISLI OBERON Giorgia, HARRIET WHITE Losal ALAN COLLINS

Original title: La frusta e il corpo (The Whip and the Body)



Christian determines to open his brother's tomb, and to burn his remains.



Maniacal laughter echoes through the crypt. Christian rushes towards the sound to find Nevenka plunging the dagger into herself.



Christian holds his dying wife in his arms at lost she will be free from her living nightmare.



## THE NIGHT WALKER







MADE BY William Casde, from a screenplay by Robert Bloch (remember Psycholo) The Angle Wilder bis abooker in the hest tradition. It stars Barbaros Stamsyrk as Irree Trent, wife of Loward Trent (Hayden Rorle) a blind man who devotes his time to dectronic experiments. Howard accuses her of having a secret lover, a bea angily retorts as she bas started imagining a "dream she be to the control of the control of

a nightmare. He attacks her and drives

ber from the house.

Howard goes to his laboratory, where there is a great explosion. His body is not found, the explanation being that "at such temperatures a body

 is a hideous sight. She wakes up to find herself in bed ... was it a dream? I rene's world from here on herones a confused nightmare ber "dream lover" seems to materalize; Howard's restated, searred face bauns her. A dagger flashes through the air, hutted by an unseen force ... hut we will leave you to see the hest Shriek moments for your-

self.

Rohert Taylor plays the lawyer, who trues to untangle the mystery.

## SOVEREIGN OF THE SINISTER

HORROR FILMS are often accused of just trying to emulate a predecessor, with the result that an audience often anticipates what is going to bappen in a particular scene because the buildup to it is identical to the film before. Vincent Price did both The Fly-"it was really a wonderful science-fiction film'and the sequel to it The Return of the Fly. Says Vincent, "You found that in The Return of the Fly the music reached the crescendo at exactly the same time as in the first one; they didn't change it . . . yet it was actually a better script than The Fly. but the first one had taken the edge off it

"I don't know why The Fly was oppopular. It had one thing that yeap popular beautiful on the proper of the first state of the stay people will come up and say 'Help me, Help me' because my brother in the film was the man who became a fly. There is a seene where Herbert Marshall and I are looking in the spiler web and there's this fly with a bunuan face. Well. we got bysterial because of fi. ... and it took us about two days tust to shoot this scene!"

Does he find outside of the Poe films, the characters which have a very deep emotional involvement, that he really believes in that part he is playing p<sup>2</sup> 'Il shave a great sympathy with the characters, I really do. I think you have to have in order to play them. A couple of years ago I dida film I won't mention (not one of the Foo ones) where I really bad no sympathy for the character at all. I didn't understand him, I didn't find him interesting, I found him dull. Then I realized that I had better put on my bootstraps and try to figure out a way of making bim not dull. I just struggled . . . . it was agony to think of something,

because be not just a dull man." How does be classify himself as an actor? "I'm really kind of a Baroque actor in a way, in that I believe in the gesture and in drama. I like it I really hate acting that is 'true to life' because it never is. Marlon Brando, I think, is a superb actor but he is much more Baroque than I will ever be, In Savonara be used an accent which was not Southern, it was colored . . . not only that, it was a complete phoney from beginning to end-but it was tremendously effective. A lot depends on the effects. Laurence Olivier goes the whole gamut of bis profession; be always has white hair, a nose, or something . . . which is the fun of acting really !"

Does he have any particular method in working, since most of his films are made in less than four weeks? "I work in a funny way. Since the time I found out that movies were seldom shot in continuity I study the earlier script every might, so that I have a feeling of where I am, where I have been, and where I am going. That way, they can switch the whole schedule for the following day, and I find that I am still in continuity with navel?

"In working with Roger Corman, he bas a two-day rehearsal before shooting starts. It isn't so much a characterization. He just walks around the set saying Now in this scene, this is what happens and then we move from here to there . . . so that you establish a continuity in your mind that they can they shoot out of continuity without destroying the continuity of the story."

HOW DOES Vincent Price manage

to find time to devote himself to both acting and art, when acting must take up a lot of time? "It does, but there is an awful lot of time left. I love to work. I love to be busy. In the past year my wife and I designed a new Bible. a cook book, a whole motion picture kit which is really terribly cute and very successful, a Christmas tree line in ornaments. Christmas cards . . . we really worked. In the art department I have bought 35,000 things in the last three years... (These he has bought for the huge Sears-Roebuck organization in America, which has a scheme whereby Americans can buy art from their chain stores or by mail-order, and, if necessary, on easy terms. Vincent Price acts as Sears' advisor on what paintings to buy.)

What is his own personal taste in art? "General. Fee gotten to a funny sort of period in that I have studied art for so long, and been on so many juries, that I find I am growing fond of non-art... not pop art, but nonart... junk! The Pertobelle Road in London, in other words is absolutely for me.

"The gayest show I ever saw in my life was called an 'Exhibition of Bad

### SHRIEK concludes exclusive interview with Vincent Price



Here is one of the fourteen time photographs of Vincent Price which appeared with part one of this interview, in SMBIEX 11. You can still obtain capies of this initial issue at 50f from Acme News, Inc., 119 Fith Avenue, New York, N.Y. 10003—but we cannot estimate how long the supply will last, so don't debut.

Taste' in Paris. Every single thing that was in the show is now chic interfor decorating!

"But I am crazy about primitive art in general, African, American Indian, merican Indian, Mexican and South American. When I started, there was almost nothing known about it at all. Now there is beginning to be I work for the Department of the Instrict on the Indian Arts and Crafts Board and we support Indian art in the country and see that the country in the coun

But does be not find that people these days hup sathings just hecause they want to impress other people, rather than hecause they have a genuine feeling for it? "No. I thought that for a white, but disprovers one. In an absolutely that disprovers one. In an absolutely that people who want to fill their house with the people who want to fill their house with them, but I really think there is a decinterest in art in the world today? Vincent Price is also the highest paid lecturer in the United States, receiving nearly 15,000 dollars a time. He once the control of dollars a time. He once lectures in 60 days. "I adore it, it is terrility sane. You are all on your own. I always go alone and I have just enough clothes to last me, with me laundering the shirts every sight!

"They have a choice of food different lectural I do. I do one called "Thee American Voices," which is about Wath the Company of the Company of the Company Theo, which is Vincent Van Gogh, there's another one called "Paradies Los," which is about Gauguit; and then there is another one which it just there is another one which it just the change me which it is the company of the Company of the Theory November 1 and 1 an

am not very interested in that lecture?!

Does he feet that film-makers have ever successfully portrayed the life of a great painter on the screen? "They certainly didn't do it in Month Rouge, which is almost the only film I've seen where I wanted to ask for my money hack. It is very hard to do the life of

a great man, a painter of anyone else.
"I would like to play Da Vincı sometime. There is not very much that was dramatic in his life at all, hut I think he probably was the most exciting man that ever lived."

WHY HIS interest in cooking? "Because I love to cook. Oooooh! I adore it. I have almost become a master baker, which is the most fun in the world. It's very creative. You take all these things and put them in, and the whole thing of the yeast is so fascinating. It's kind of my outlet, I make hread about three times a work! The state of the years is so fascinating.

Film actor, stage actor, art historian, cook, inventor, Vincent Price is probably the most versatile man in the United States, yet it is really as an actor in the horror/fantasy suspense film that he is best known to the public. He recently completed another Edgar Allan Poe film, called Wargods of the Deep. His character in this? "He apparently was a smuggler in the 18th century who escaped from the policedown a passage. way in Cornwall with his hand of smugglers, and found himself in a city beneath the sea. He found that they could survive there because the problem of air and water has been solved by the people of this lost city. They have remained the exact age they were when they went down. Then this volcano under the sea threatens to destroy the city and the people left in it, and so at the end when this captain returns to the surface to try to bring back the girl who reminds him of his wife, he shrivels up like a worm

"We tried to do this last scene with make-up, but it didn't work. We had to use a mask, because your face has a certain contour so that you can paint it, wrinklet it, do anything you want to, hut underneath you still have the same bone structure. They had to do a whole mask of my face, raise the check hones to give a more sunken appearance, and take my teeth out ... which I can't do ver!"

"I don't know what would scare people right now. I think the thing of the sudden movement, the sudden sound, is one of the things that really still terrifies, and these can be terribly effective.

ites, and these can he terribly effective.

"The lone silence and then . . . bing!"



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